

NOV -2 1925

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PAINT AND POWDER

Photoplay in 7 reels
and Adaptation

Story by Harvey Gates

Directed by Hunt Stromberg

Author of the photoplay (under section 62)
Chadwick Pictures Corporation of U.S.

x

"Paint And Powder" Is Great Story

READ THIS SYNOPSIS

Little Mary Dolan's mother died when the child was eight years old, leaving as an indelible memory her last message:

"Some day, darling," her mother whispered. "You will be a great actress, as I have dreamed. But remember this—keep your little heart clean and sweet always. It's the only way your mamma knows."

When Mary was eighteen, she had graduated from dancing to the organ music of the streets to the position of busker in "The Wharf Rat," Riley's cafe. In order to be near her, Jimmy had become a singing waiter, although he had little talent for this life.

When Steve McArdle, the bull-necked ward heeler, took a fancy to Mary, it was Jimmy who disputed his right to enmesh her in his vulgarities. In the fight that followed, Jimmy was overcome by the brute strength of McArdle. He took his punishment like a man, however, and he was not surprised when the irate Riley fired him. Mary, loyal to her defender, insisted that she too would leave—consenting only to finish the night's work.

Mark Kelsey, a famous theatrical producer whose ownership of the building which harbored The Wharf Rat made him somewhat responsible for the tone of the cafe, learned of the fight. He visited Riley immediately to warn him that his lease would be cancelled if such an affair were duplicated.

As Kelsey was leaving, McArdle picked his pocket. Jimmy, thinking how much the money in the wallet would do for Mary, in turn filched the wallet from the ward heeler's pocket. The loss was discovered by McArdle a moment later.

Removing all marks of identification and hiding a valuable stick pin which it contained, Jimmy showed the wallet to Mary, telling her he had found it. Mary's first scruples were brushed aside by Jimmy's glowing assurance that it would give her the great chance she was seeking. With it she could enjoy the clothes and leisure which would enable her to seek an engagement from the important theatrical agencies on Broadway.

Footsore and weary, Mary and Jimmy returned to The Wharf Rat the next evening after a fruitless day at the theatrical offices on Broadway. Her new finery made a tremendous impression on her acquaintances there—especially McArdle, who had traced Kelsey's stick pin to a pawn shop and had learned that Jimmy had brought it there. McArdle slipped out of the cafe to return with a detective.

Jimmy recognized the detective, and his nervousness became so apparent that Mary was suspicious. He confessed, and Mary, knowing he had stolen the money for her, determined to help him escape. An untimely raid on the cafe thwarted their plans and Jimmy was caught as he was climbing through a window at the rear of the building.

Learning that the stolen wallet belonged to Kelsey, Mary sought his aid in freeing Jimmy. Kelsey refused, but offered her an engagement which she promptly refused. Later, at Jimmy's urging, she accepted Kelsey's offer.

Bulwarked by the trust and love of Mark Kelsey, who in a short year had learned to love her more than life itself and who was content to cherish her without hope of reward, Mary had made a tremendous

success on her first night as a star. Her happiness was complete when after the show, Jimmy appeared at the dinner party Kelsey had arranged in her honor—Jimmy, just out of prison, summoned through Kelsey's unselfishness.

With their love strengthened after the separation, the days passed happily for the two lovers. But their happiness was doomed to be short-lived, when Mary was forced to accept an invitation to a party given by Phillip Andrews, who was one of the backers of her show. Not a party of stage people as Mary had hoped, but a gathering of staid business men whose dignity was forgotten on the occasion, Mary was forced to drink. Mary was put to bed in the apartment by one of the guests.

Jimmy, searching for Mary, found her in Andrew's apartment. Misunderstanding, Jimmy attacked Andrews—and, then, wrote Mary he would never see her again. Mary's efforts to find him were in vain.

Andrews, then, thwarted in his purpose, insisted that Mary be withdrawn from the play.

Later, Mary, under the guidance of Kelsey, returned in a new dramatic play, the story of a misunderstood woman—the story of her own life. Jimmy, unable to keep away from her, returned to witness the premier. Realizing then his mistake, he sought out Mary to ask her forgiveness. But he was too late for Mary was being married to Kelsey, when he found her back stage.

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NOV -2 1925 I. E. CHADWICK
©CIL 21959 Presents

"Paint And Powder" A Hunt Stromberg All Star Special

Mary Dolan.....	Elaine Hammerstein
Jimmy Evarts.....	Theodore Von Eltz
Mrs. Evarts.....	Mrs. Chas. G. Craig
Mark Kelsey.....	John Sainpolis
Phillip Andrews.....	Stuart Holmes
Mazie Hull.....	Derelys Perdue
Tim McArdle.....	Pat Hardigan
Riley.....	Russell Simpson
The Cabman.....	Charles Murray

Personally directed by HUNT STROMBERG

Story and adaptation by Harvey Gates

Edited by Ralph Dixon

Titles by Frederick and Fanny Hatton

Art Direction by Edward Withers

Photographed by Sol Polito

Washington, D. C.

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Register of Copyrights
Washington, D. C.

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I herewith respectfully request the return of the following
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copyright in the name of Chadwick Pictures Corporation

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American Pluck - 6 reels
Paint and Powder - 7 reels

Respectfully,

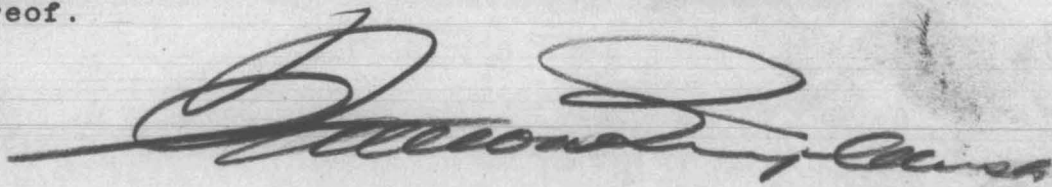
FULTON BRYLAWSKI

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Some Punkins	10-31-25	©CIL 21957
American Pluck	"	©CIL 21958
Paint and Powder	"	©CIL 21959

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NOV 5 1925



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